

**WE**

**ARE**

**IMMIGRANTS**

**THE HIDDEN HARDSHIPS & LEGACY OF  
EARLY CHINESE CANADIAN IMMIGRANTS**



**A TRAVELLING EXHIBITION FEATURING  
ARTWORKS BY RAEANN KIT-YEE CHEUNG**

# WE ARE IMMIGRANTS

## THE HIDDEN HARDSHIPS & LEGACY OF EARLY CHINESE CANADIAN IMMIGRANTS

The Alberta Foundation for the Arts Travelling Exhibition program  
Curated by Ashley Slemming © 2022 Alberta Society of Artists

*The Alberta Foundation for the Arts and the Travelling Exhibition program acknowledges that the artistic activity we support takes place on the territories of Treaties 6, 7, and 8. We acknowledge the many First Nations, Métis, and Inuit who have lived on and cared for these lands for generations, and we are grateful for the traditional Knowledge Keepers, Elders, and those who have gone before us. We make this acknowledgement as an act of reconciliation and gratitude to those whose territory we reside on. We reaffirm our commitment to strengthening our relationships with Indigenous communities and growing our shared knowledge and understanding.*

### Image right

Raeann Kit-Yee Cheung  
*We Are Immigrants*, 2021  
Inkjet on archival paper  
Original archival photographer Philip Timms  
Archive image courtesy of Vancouver Public Library





Raeann Kit-Yee Cheung  
*Embracing New Etiquette*, 2021  
Inkjet on archival paper  
Original archive photographer unknown  
Archive image courtesy of Fred Wong

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Archive image courtesy of Fred Wong

Raeann Kit-Yee Cheung  
*Spiked*, 2021  
Inkjet on archival paper  
Original archive photographer  
H. W. Gleason  
Archive image courtesy of  
Glenbow Archives

Raeann Kit-Yee Cheung  
“女” [noey5] *Female*, 2021  
Inkjet on archival paper  
Original archive photographer  
Sam Kee Company  
Archive image courtesy of  
City of Vancouver Archives

Raeann Kit-Yee Cheung  
*Holes*, 2021  
Inkjet on archival paper  
Original archive photographer  
Stanley Triggs  
Archive image courtesy of  
Vancouver Public Library

# ABOUT

## **The Travelling Exhibition Program (TRES)**

Since 1980, the Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program. The TRES program strives to ensure every Albertan is provided with an opportunity to enjoy fully developed exhibitions in schools, libraries, healthcare centres, and smaller rural institutions and galleries throughout the province.

The TRES program assists in making both the AFA's extensive art collection and the artwork of contemporary Alberta artists available to Albertans. Four regional organizations coordinate the program for the AFA:

REGION ONE — Northwest: The Art Gallery of Grande Prairie

REGION TWO — Northeast / North Central: The Art Gallery of Alberta

REGION THREE — Southwest: The Alberta Society of Artists

REGION FOUR — Southeast: The Esplanade Arts & Heritage Centre

## **The Alberta Society of Artists (ASA)**

The Alberta Society of Artists is a large part of Alberta's visual arts history, through its members, its exhibitions, and other initiatives. The ASA was founded in 1931, making it the oldest society of juried professional artists in the province.

The ASA is an active membership of professional visual artists who strive for quality and distinction. Through exhibitions, education, and communication the society increases public awareness of the visual arts.

The ASA is contracted by the AFA to develop and circulate the TRES exhibitions to communities throughout southwest Alberta.

# The Alberta Foundation for the Arts (AFA)

Beginning in 1972, the Alberta Art Collection was proposed as an opportunity to support and encourage Alberta artists by purchasing original works, as well as creating a legacy collection for the people of Alberta.

As a crown agency of the Government of Alberta, the Alberta Foundation for the Arts Act was later established in 1991 with a mandate to support the arts in Alberta. This mandate is accomplished by providing persons and organizations with the opportunity to participate in the arts in Alberta; fostering and promoting the enjoyment of works of art by Alberta artists; collecting, preserving, and displaying works of art by Alberta artists; and encouraging artists resident in Alberta to continue their work.



# Exposure: Alberta's Photography Festival

The annual Exposure Photography Festival plays a pivotal role in arts programming in photography in the City of Calgary and throughout Alberta. The festival is inclusive and participatory, a collaboration amongst members of the photographic community and the public. By presenting exhibitions and events that showcase photographic work by internationally renowned practitioners alongside emerging and established talent from Alberta, Exposure draws attention to the province as the site of an active, growing, creative community in the field of photography. The 2022 festival received 907,665 visits and provided an exciting, innovative meeting place (both online and offline) for photographers and art lovers to connect with one another, along with curators and photography professionals from around the world.

The *Exposure 2022 Emerging Photographers Showcase* was juried by Hana Kaluznick, Assistant Curator in the Department of Photography at the Victoria and Albert Museum. The exhibition, presented at Contemporary Calgary, celebrated the rich talent of Alberta's emerging photographers. We introduced fifteen early-career photographers, including Raeann Kit-Yee Cheung, winner of Exposure's Emerging Photographer of the Year award. Our partnership with TREX allows Exposure to further support and offer new opportunities to our exhibiting photographers, while also providing accessible, inclusive, and relatable programming to Alberta audiences.

Exposure congratulates Raeann Kit-Yee Cheung, recipient of the 2022 TREX Award, and we thank Calgary Arts Development, the Alberta Foundation for the Arts, Contemporary Calgary, ABL Imaging Group, Sparrow Artspace, TREX, GRAIN, and Shutter Hub for supporting the *Exposure 2022 Emerging Photographers Showcase*.

For more information about the festival and our programming, visit our website, [www.exposurephotofestival.com](http://www.exposurephotofestival.com), and our Instagram account, [@exposurephotofestival](https://www.instagram.com/exposurephotofestival).

**EXPOSURE**  
ALBERTA'S PHOTOGRAPHY FESTIVAL



Raeann Kit-Yee Cheung  
*Holes*, 2021  
Inkjet on archival paper  
Original archive photographer Stanley Triggs  
Archive image courtesy of Vancouver Public Library

# EXHIBITION STATEMENT

*WE ARE IMMIGRANTS – The Hidden Hardships & Legacy of Early Chinese Canadian Immigrants* explores a muted suffering that early Chinese immigrants faced during the nineteenth and twentieth centuries when they migrated to Canada in search of economic opportunities.

This series of images also celebrates the legacy of Chinese immigrants as important contributors to the unification of what we now know as Canada. The United States and Canada share a border that seems to stretch naturally across the continent. Politically speaking, however, securing the Canadian border by no means happened naturally. The government had to act fast, and great sacrifices were made. At a crucial juncture, when British Columbia could have been seized by its American neighbour, the Canadian government needed significant manpower to solidify its confederacy – and thousands of Chinese came to Canada to help make this happen.

This series pays homage to early Chinese immigrants by offering a glimpse of their sacrifices and contributions, both of which have predominantly been excluded from Canada's educational and community spaces. Research on this history began by examining documentary photographs taken by archivists who were covering railway constructions. The research was subsequently balanced with the perspectives offered in family photos, heirlooms, and stories from the descendants of early Chinese immigrants. Text references, such as Pierre Berton's *The Last Spike* (1974) and Jim Wong-Chu's *Chinatown Ghosts* (1986), also played a key role in influencing the photographic interventions, as did historical records about the experiences of early migration.

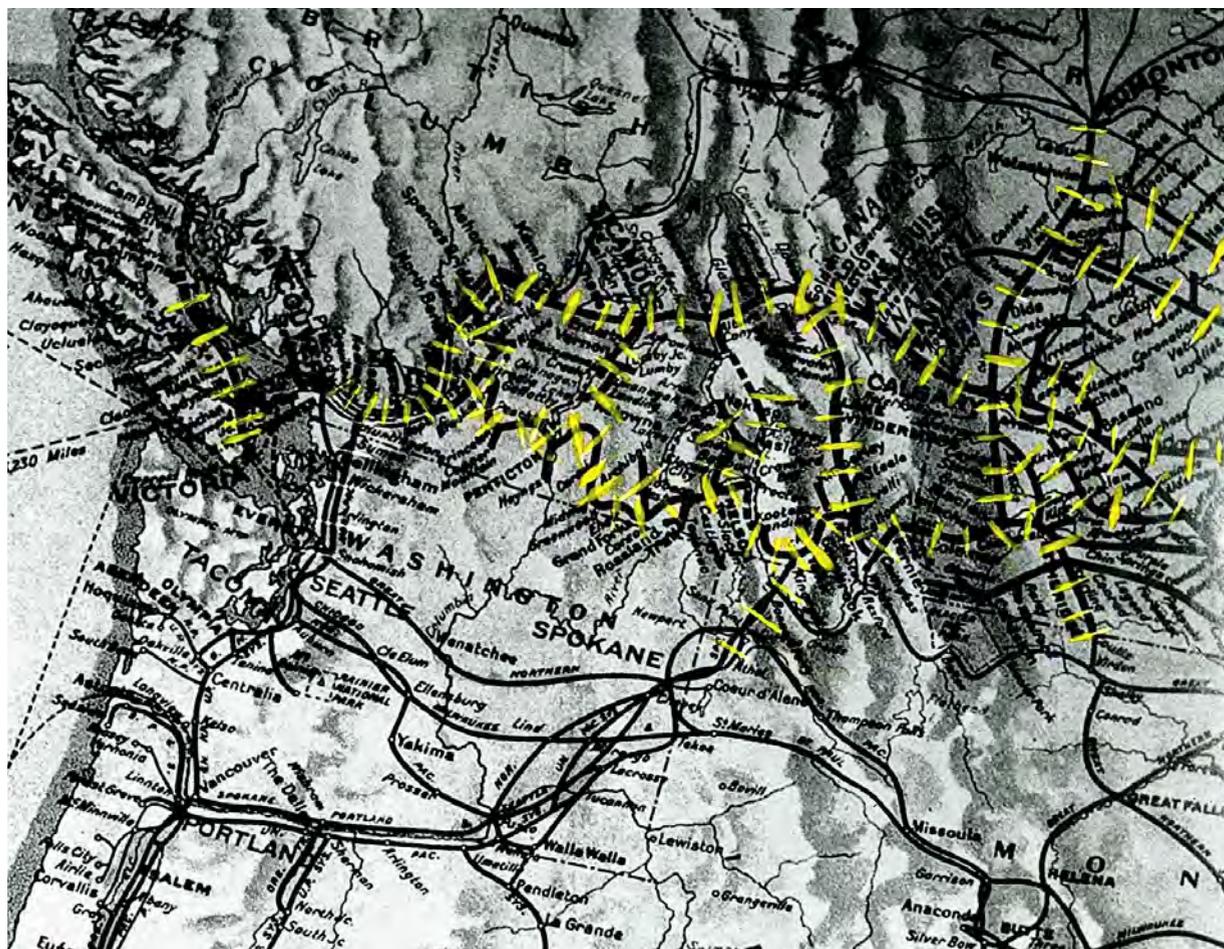
Appropriating and altering photographs is a way to accentuate reality, and this technique is leveraged here to reveal historic truths. Charred bubbly markings, for example, symbolize innumerable and unaccounted deaths that occurred in hazardous railway constructions. Splattering personifies the experience of public humiliation and torment. Dark holes, such as those seen in the artworks *Onward* (2021) and *Holes* (2021), signify emotional gaps and depression resulting from loneliness and long-term segregation. Bright holes emphasize the migrants' economic success despite hardship and adversity. Gold, the auspicious symbol for wealth and prosperity, recapitulates the sanguine but fateful tales of "Gold Mountain." Oracle bone text, the most important source of primary information about Bronze Age China, only became known as late as 1899.<sup>1</sup> It is introduced in this series to commemorate the families that suffered long-standing separation due to Chinese immigration laws.

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<sup>1</sup> University of Cambridge Digital Library (n.d.). Chinese Oracle Bones (CUL. 1,52,155). Available at: <https://cudl.lib.cam.ac.uk/view/MS-CUL-00001-00155/1> [Accessed May 9, 2022].

The colour yellow is a stinging label, yet it is the seed of the artist's identity. It is ingrained in this work to celebrate and to accentuate Asians as being among the earliest settlers in Canada despite being made to feel otherwise. Like the yellow trees firmly grounded at the storefront in *Rooted*, Chinese immigrants are part and parcel of Canada's military and economic forces. Notwithstanding scrambling gestures, the Chinese deserve to feel included as Canadians, and they should be encouraged to stay.

– Raeann Kit-Yee Cheung



Raeann Kit-Yee Cheung  
Rocky Routes, 2021  
Inkjet on archival paper  
Original archive photographer Arthur O. Wheeler  
Archive image courtesy of University of Calgary Archives

# ARTIST BIOGRAPHY

Born in Hong Kong and raised in Canada, Raeann Kit-Yee Cheung is a photographer who leans on a dual heritage to create work that is both personal and universal. “No matter how long I have lived here,” Raeann states, “I continue to feel like a foreigner.” Having immigrated almost five decades ago, Raeann has come to accept that she is neither Chinese nor Canadian, but rather someone who embodies an ambiguity and a richness that neither ethnicity can possess alone. It is this duality that informs Raeann’s work, a form that accentuates a common yet subdued theme among many Chinese Canadians. Preferring to work through long, slow processes, Raeann finds refuge in her methods, which act as an anchor on which she contemplates melded identities to resolve inner complexities. She holds a Master of Arts in contemporary photography from Falmouth University (UK) and currently lives, works, and plays on the traditional territories of the Treaty 7 region in Southern Alberta, which includes the Blackfoot Confederacy as well as the Tsuut’ina First Nation, the Îyâxe Nakoda, and Métis (Region 3).

# ARTIST STATEMENT

A personal loss often triggers reminiscence. For me, my mother's passing brought back the challenges I encountered as a new Chinese immigrant in the mid-1970s. While I was grieving the loss and lamenting the memories, it dawned on me to question the experiences of the immigrants who'd come a century before me. It could not have been easy for them, and it was this inquiry that marked the beginning of this project.

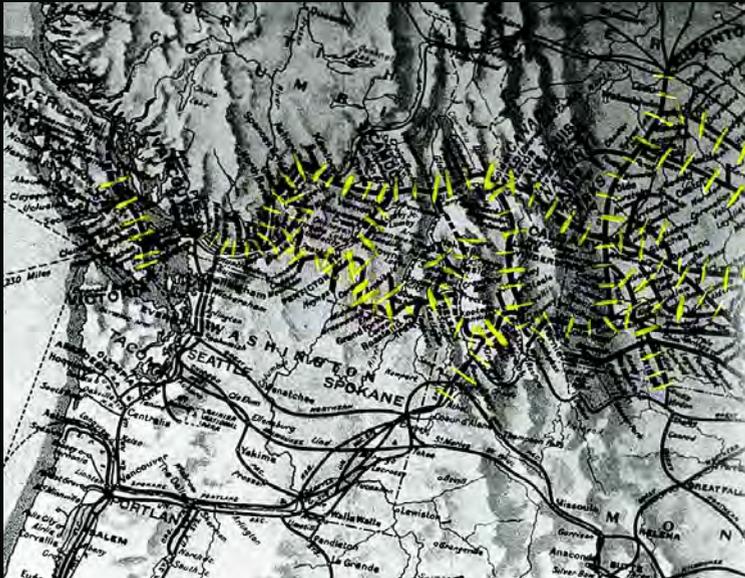
However minuscule my challenges were in comparison to those who had faced them before me, I found the sources of our suffering to be the same – based on racism. We were physically, mentally, and emotionally tormented by people who were unfamiliar with our culture, who were reacting in ways to combat their own fears. Their strikes were based on unfounded beliefs about Chinese culture, and perhaps also by a general lack of knowledge regarding the historical role that the early Chinese immigrants played in shaping Canada. Amid a global pandemic where frustrations have mounted from curbed normalcies, anti-Asian sentiments have resurfaced (some would argue they never ended), spewing widespread hatred that threatens Canada's most notable quality – diversity.

On the other end of the spectrum, Chinese descendants have commonly been discouraged by their ancestors from questioning their immigration experiences. Understandably but inadvertently, this pattern has also perpetuated a muted history – a history that may help dissolve unfounded hate toward the Asian race. Suppressing historical suffering is an innate attribute of Chinese culture; it is a grain against which I go to raise awareness about persistent racism in our country. My hope for this work is therefore to provide an opportunity for inquiry about our Canadian past and to keep this history alive for all generations. Knowledge is a potential route to eradicating racial discrimination.

# ARTWORKS & STORIES



Raeann Kit-Yee Cheung  
*The Bold Immigrant*, 2021  
Inkjet on archival paper  
Original archive photographer unknown  
Archive image courtesy of Library of Archives Canada



Raeann Kit-Yee Cheung  
*Rocky Routes*, 2021  
Inkjet on archival paper  
Original archive photographer Arthur O. Wheeler  
Archive image courtesy of  
University of Calgary Archives

## Opportunities of a Lifetime

China faced a series of internal and external conflicts during the eighteenth and nineteenth centuries, leaving the country in tremendous turmoil. The Opium Wars, the Taiping Rebellion, the First Sino-Japanese War, and the Boxer Rebellion all threatened the stability of China's sovereignty and caused horrendous suffering throughout the nation. As in any war-torn state, famine was extensive and civilians were poverty-stricken. With Hong Kong relinquished to Great Britain at the end of the First Opium War, finding work overseas became a possibility for those living in the Guangdong province.<sup>2</sup>

Meanwhile, across the Pacific Ocean, Canada's confederation depended on the unification of all the provinces, from east to west – a union necessitated by a potential American annexation but also by the need to promote trade across provinces. This unity augmented the requirement for a national railway, and its completion was pivotal to British Columbia's joining the confederacy.<sup>3</sup>

However, building a railroad through the Rocky Mountains meant breaking ground and blasting rocks so that railroad tracks could traverse treacherous terrain. These dangerous assignments and unfavourable working conditions deterred local workers from shouldering the task. Hungry for survival, thousands of Chinese migrants came to Canada accepting construction work with no prior knowledge of what might be expected of them. They were also not forewarned about the winter conditions in which they were to operate.

"My father come from Guangdong province and being very warm he was not prepared for the cold winters, and I think all the other Chinese who came here were not prepared for the cold winters. So, they came here with thin clothing, Chinese slippers, and they still had their pig tail. The railway did not supply them with any kind of working gloves, or any hats, or any working type of clothing. They did not have proper shoes. They worked with their slippers. And when the winter came and there was snow, they continued to work. My father told me that it was so cold that he had to wrap burlap sack around his foot to keep warm."<sup>4</sup>

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2 History.com (2019) "China: Timeline – For as long as there have been civilized humans, there has been some form of China." Available at: <https://www.history.com/topics/china/china-timeline> (Accessed July 10, 2022).

3 The Canadian Encyclopedia (2021) "Confederation, 1867." Available at: <https://www.thecanadianencyclopedia.ca/en/article/confederation-1867> (Accessed July 10, 2022).

4 Lee, K. (2000), *Canadian Steel Chinese Grit*. Available at: <https://www.sfu.ca/davidlamcentre/research/past-projects/project-archive/CSCG.html> (Accessed July 10, 2022).

## Early Chinese Settlers

Even before there was a need for the national railroad, the Chinese had been in Canada in search of trade. As early as 1788, almost a century before British Columbia was part of the Canadian confederation, Chinese workers landed in Nuuchahnulth territory. They were part of Captain John Meares's expedition to build the first year-round non-Indigenous settlement. Helping to erect a fur-trading fort in what the British named "Nootka Sound," these first Chinese migrants arrived alongside the first British inhabitants in the traditional territories of the First Nations of British Columbia.<sup>5</sup>

Before the national railroad, travelling to British Columbia from Hong Kong was easier than from Halifax, which expedited the shipment of Chinese manpower. The work to build a railway through the Rocky Mountains was horrendous, and the Chinese took on some of the most dangerous tasks. "Danger pay" was a term to describe a financial bonus given to those who successfully carried out a dangerous assignment. It usually meant handling nitroglycerin, an explosive used to break ground in those days.<sup>6</sup> But instead of enjoying the fruits of these labours, many unaccounted-for Chinese workers perished from construction accidents. Still, thousands of Chinese men continued to come from California and Hong Kong to fill the gap. They were crucial in the building of the difficult western sections of the railway.<sup>7</sup>

Chinese workers started building the Canadian Pacific Railroad (CPR) from the west coast at the same time as European labourers began building from the east. The Chinese were paid \$1.00 per day, while white workers were paid \$1.50 to \$2.50 per day. Local workers were given sleeping quarters in mobile carts and were provided with food and equipment; Chinese migrants slept mostly in tents and were responsible for their own provisions. Amid harsh conditions, the Chinese workers were severely challenged by gruelling physical labour, malnutrition, and low temperatures.<sup>8</sup>

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5 Government of British Columbia (n.d.) "Building the Railway." Available at: <https://www2.gov.bc.ca/gov/content/governments/multiculturalism-anti-racism/chinese-legacy-bc/history/building-the-railway> (Accessed July 11, 2022).

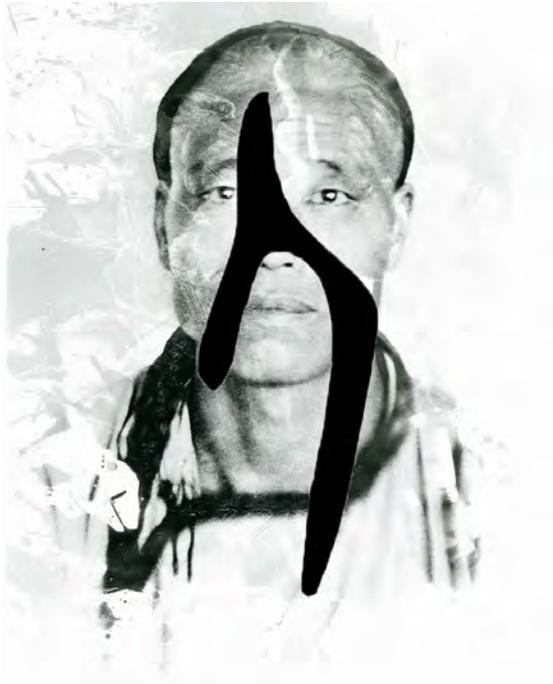
6 Historica Canada (2016). *Heritage Minutes: Nitro*. Available at: <https://www.youtube.com/watch?v=EE3ISzalVuo>. Accessed July 11, 2022.

7 Government of British Columbia (n.d.) "Building the Railway." Available at: <https://www2.gov.bc.ca/gov/content/governments/multiculturalism-anti-racism/chinese-legacy-bc/history/building-the-railway>. Accessed July 11, 2022.

8 Ibid.



Raeann Kit-Yee Cheung  
*Spiked*, 2021  
Inkjet on archival paper  
Original archive photographer H. W. Gleason  
Archive image courtesy of Glenbow Archives



Raeann Kit-Yee Cheung  
*"人" [yen4] Person (1)*, 2021  
Inkjet on archival paper  
Original archive photographer unknown  
Archive image courtesy of Glenbow Museum



Raeann Kit-Yee Cheung  
*We Are Immigrants*, 2021  
Inkjet on archival paper  
Original archival photographer Philip Timms  
Archive image courtesy of Vancouver Public Library

## Racism

From 1880 to 1885, the western portion of the railway was completed within the projected timeline. Approximately seventeen thousand Chinese men helped build the railway from the west coast to Eagle Pass in the Monashee Mountains, and it is estimated that over four thousand Chinese workers lost their lives during the construction.<sup>9</sup> “Many Chinese died because of the apathy and carelessness of white foremen and contractors. Landslides, cave-ins, accidental explosions, scurvy, all took a toll. The bodies were buried beneath the grades in many cases, and to this day, when people travel by train, most of them are unaware that below the rails lie the men who made it a possibility.”<sup>10</sup>

The completion was a huge success for the government and the railway contractors, but the Chinese were neither recognized for their efforts nor included in the celebration.<sup>11</sup> When work on the railway ended, many Chinese settled in British Columbia and were joined by more Chinese immigrants seeking a better life. While employers found the Chinese to be industrious, sober, and cheap, Canadians resented them for the same reasons.<sup>12</sup> In response to a public outcry, the Canadian government imposed a fifty-dollar head tax on the Chinese in 1885 to discourage new migrants from entering the country. This tax, imposed on no other ethnic group, was doubled in 1900 and then set to five hundred dollars in 1903.<sup>13</sup>

The migrants who relied on the railway to make a living were paid less than what they needed to build a nest egg. Although a Chinese labourer was paid about twenty-five dollars a month on the railway, he was not paid for the three months of winter when work was at a near standstill. Many expenses, including clothes, room rent, tools, fares, taxes, doctors, medicine, and other sundries, left him with little more than forty dollars after a full year of toil on the railway.<sup>14</sup> For these reasons, many migrants who wanted to return to China were unable to, and others who wanted to stay could not be joined by family. As a result of a multitude of anti-Chinese restrictions, many men lived most if not all their remaining years in Canada as bachelors.<sup>15</sup>

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9 Toronto Railway Museum (2021) “Remembering the Chinese Railway Workers.” Available at: <https://torontorailwaymuseum.com/?p=1152#:~:text=17%2C000%20Chinese%20Railway%20Workers&text=This%20astonishing%20feat%20was%20accomplished,section%20of%20the%20transcontinental%20railroad> (Accessed July 11, 2022).

10 Watson, P. (1974) “Chinese Canadians, Racism in British Columbia,” *Georgia Straight*, vol. 8, no. 358, Part 1, Section 2.

11 Government of British Columbia (n.d.) “Building the Railway.” Available at: <https://www2.gov.bc.ca/gov/content/governments/multiculturalism-anti-racism/chinese-legacy-bc/history/building-the-railway>. Accessed July 11, 2022.

12 CBC Learning (n.d.) “Legacy of Hate.” Available at: <https://www.cbc.ca/history/EPISCONTENTSE1EP11CH3PA3LE.html> (Accessed July 11, 2022).

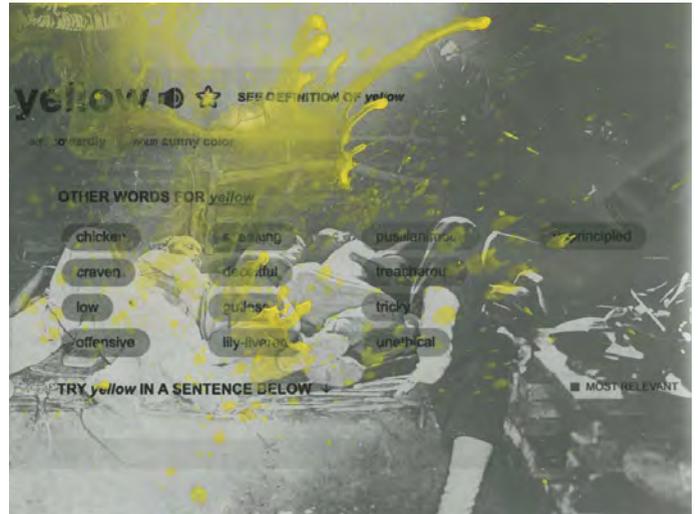
13 Chan, A., (2020) “Chinese Head Tax in Canada.” <https://www.thecanadianencyclopedia.ca/en/article/chinese-head-tax-in-canada> (Accessed July 11, 2022).

14 Berton, P. (1974) *The National Dream: The Last Spike*. Toronto. McClelland and Stewart Limited.

15 Chan, A. (2020) “Chinese Head Tax in Canada.” <https://www.thecanadianencyclopedia.ca/en/article/chinese-head-tax-in-canada> (Accessed July 11, 2022).



Raeann Kit-Yee Cheung  
*I Am Immigrant*, 2021  
 Inkjet on archival paper  
 Original archive photographer H. W. Gleason  
 Archive image courtesy of University of Calgary



Raeann Kit-Yee Cheung  
*Yellow*, 2021  
 Inkjet on archival paper  
 Original archive photographer Harold Smith  
 Archive image courtesy of Vancouver  
 Public Library Special Collections

Raeann Kit-Yee Cheung  
*Onward*, 2021  
 Inkjet on archival paper  
 Original archive photographer C. P. Meredith  
 Archive image courtesy of Library of Archives Canada

## Wong Quai Lun (Jim)

Back in China, where hardships abounded for civilians, a common goal was to pursue the “Gold Mountain dream” – in other words, economic opportunities in America, Australia, and Canada.<sup>16</sup> The chance to go abroad, make a living, and send money home to their families was a privilege that millions of Chinese people did not have. Those who were privileged were mostly adult men, but some were children who embarked on the journey alone.

Wong Quai Lun (Jim), pictured in “父” [fu6] *Father* and 74190 (on pages 21 and 22, respectively), was born on August 12, 1899. He boarded the *Chicago Maru* with an older brother and sailed from Guangdong to Canada in 1912. Only thirteen years old at the time, he was documented by Canadian immigration in Victoria, British Columbia, on October 4, 1912. Initially, Jim worked as a houseboy in Victoria and the Kootenays. In the 1930s, he relocated to Turner Valley, and he lived in Royalties in the 1940s.

When Jim first arrived in Canada, the Chinese Immigration Act was in full swing, so he paid a five-hundred-dollar head tax. Part of his life in Canada was very isolated, as described by James Marshall, a salesman who often did business with Jim. “I feel quite sympathetic to him, the situation for him seemed lonely, and to me very barren when his meal was only rice.”<sup>17</sup> After his arrival in Canada, Jim did not return to China until 1955, when he travelled to Hong Kong to meet his bride-to-be (Leong Yuk Kim) for the first time. They were married during that visit and subsequently settled together in Longview, Alberta. Jim was fifty-four years old by the time they were married, and Yuk Kim was twenty-one. She soon became the main operator of the family business.

Jim had moved his home from Royalties to Longview just before he brought Yuk Kim to Canada, and it was where the family remained for the next five decades. Making a living was very difficult for them as Chinese migrants; they threw nothing away and reused whatever they could. Jim ran Barney’s Cafe out of his home, which also became a place where he and Yuk Kim traded with the Indigenous community. The trade was based on goodwill, and Jim often helped customers by accepting collaterals when necessary.

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16 Government of British Columbia (n.d.) “Gold Mountain.” Available at: <https://www2.gov.bc.ca/gov/content/governments/multi-culturalism-anti-racism/chinese-legacy-bc/history/gold-mountain> (Accessed July 12, 2022).

17 Wong, C. (2021) “Dear Margaret.” Letter from James C. Marshall. Personal Communication. May 2, 1991.

Jim's son, Calvin, recalls his dad labelling and placing the collaterals (rifles being a typical item) in one corner of their home, where they awaited the customers' return. Most of the time, they did.

Barney's Cafe became an icon in the community, and Calvin remembers many happy memories growing up in the small town. "I think our family was a strong bridge between the Indigenous people and the local community," says Calvin. "Relationships were generally pretty strong, through trade, business, or trying to use their culture and community as best we could. I think they felt a lot more comfortable in our place than in other local businesses, and Mom and Dad leveraged whatever they could offer, whether it was getting wild meat or opening the restaurant [during] late hours to serve their community when they passed through. One fellow did a lot of carpentry work for us, building a couple additions. I remember some of the elders would sit in front of our place on the grass and work on their beadwork in the summertime. So yes, there was a beneficial symbiotic relationship."<sup>18</sup> Aside from being a cafe and a confectionery, Barney's was also a sojourn, a pawn shop, and even a social hub for the community.

Jim never returned to China again. He died suddenly in his home on February 13, 1983. Yuk Kim remained in Longview for another ten years before moving to Chinatown in Calgary. For years thereafter, she was an active member of the community. Calvin recalled, "We could hardly walk a block without having to stop to chat with someone she knew."<sup>19</sup> As suddenly as Jim, Yuk Kim passed away in 2020.

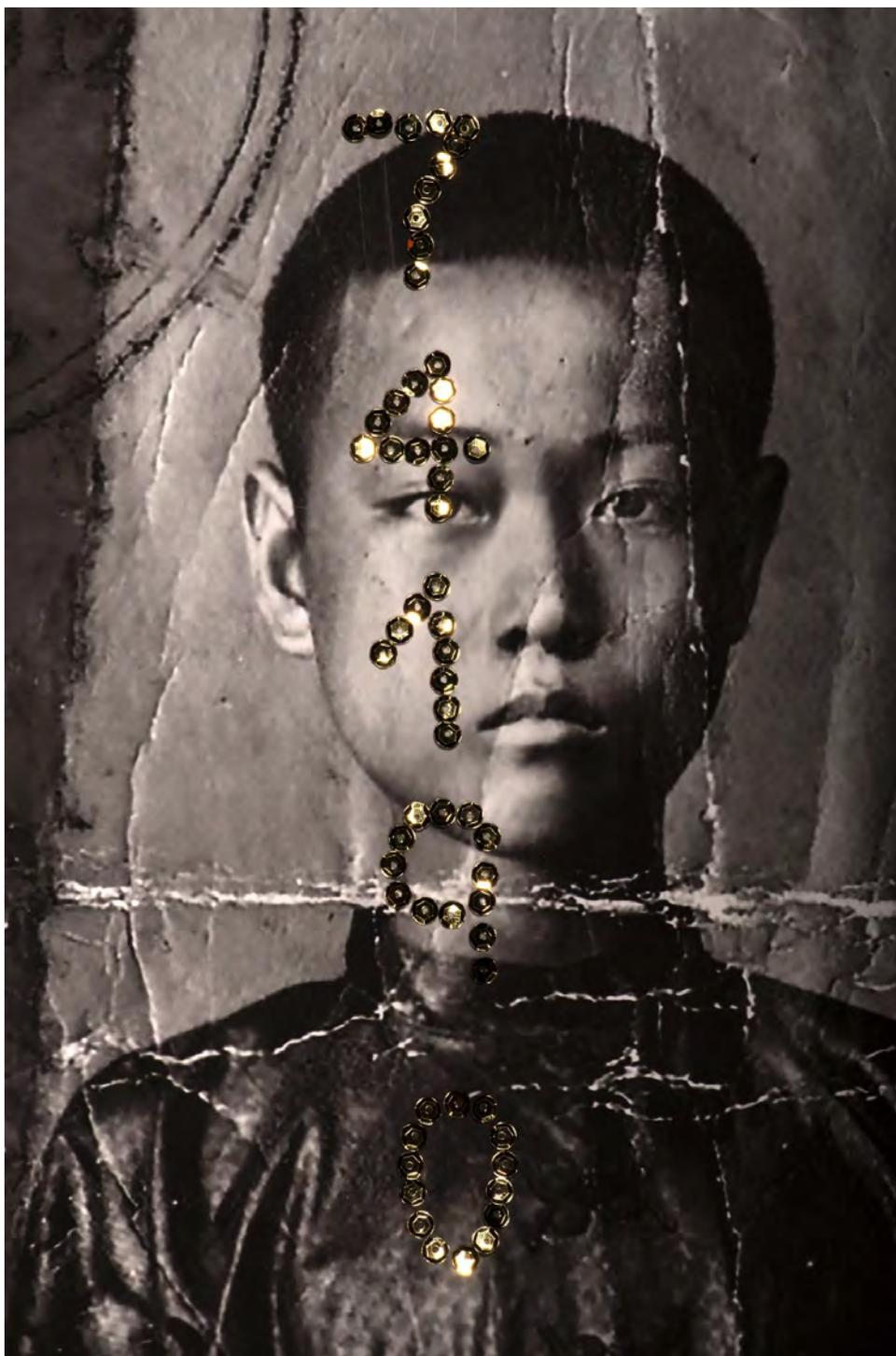
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18 Wong. C. (2021) "Stories of Jim Wong and Leong Yuk Kim." Interviewed by Raeann Cheung. Calgary, September 14, 2021.

19 Ibid.



Raeann Kit-Yee Cheung  
"父" [fù] *Father*, 2021  
Inkjet on archival paper  
Original archive photographer unknown  
Archive image courtesy of Calvin Wong



Raeann Kit-Yee Cheung  
74190, 2021  
Inkjet on archival paper  
Original archive photographer unknown  
Archive image courtesy of Calvin Wong



Raeann Kit-Yee Cheung  
“母” (“mo”) Mother, 2021  
Inkjet on archival paper  
Original archive photographer unknown  
Archive image courtesy of Fred Wong

## **Ruthless Exclusion**

Institutional restrictions on the Chinese played a key role in forcing migrants like Jim Wong to live alone in Canada for long periods. The head taxes imposed by the government did mitigate the influx of Chinese migrants as intended but didn't completely stop the incoming flow. Pressured by British Columbia to take further action, the federal government enacted a new Chinese Immigration Act in 1923. This law, commonly known as the Chinese Exclusion Act, practically stopped all

Chinese from entering.<sup>20</sup> While the entrance duty requirement was repealed, admissible Chinese immigrants were limited to diplomats and government representatives, merchants, children born in Canada who had left for educational and other purposes, and students attending university or college. It is estimated that between 1923 and 1946, only fifteen Chinese immigrants gained entry into Canada.<sup>21</sup>

As a result of this legislation, families were separated for years, even decades. Chinese people who were already living in Canada had to register with the government or they would be deported. These residents were allowed to go home to China for visits and then return, but no new immigrants were permitted to come in. Mothers and wives were left behind in China, living out their days not knowing whether their sons and husbands were still alive.<sup>22</sup> The Chinese Immigration Act (1923) was repealed in 1947 in most of Canada, and then in Newfoundland and Labrador in 1949, when the region joined Confederation.<sup>23</sup>



Raeann Kit-Yee Cheung  
“女” [noey5] *Female*, 2021  
Inkjet on archival paper  
Original archive photographer Sam Kee Company  
Archive image courtesy of City of Vancouver Archives

20 Government of British Columbia (n.d.) “Federal Exclusion Act.” Available at: <https://www2.gov.bc.ca/gov/content/governments/multiculturalism-anti-racism/chinese-legacy-bc/history/discrimination/federal-exclusion-act> (Accessed July 12, 2022).

21 Canadian Museum of Immigration at Pier 21 (n.d.) “Chinese Immigration Act, 1923.” Available at: <https://pier21.ca/research/immigration-history/chinese-immigration-act-1923> (Accessed July 12, 2022).

22 Cho, K. (2004) *In the Shadow of Gold Mountain*. Available at: [https://www.nfb.ca/film/in\\_the\\_shadow\\_of\\_gold\\_mountain](https://www.nfb.ca/film/in_the_shadow_of_gold_mountain) (Accessed July 12, 2022).

23 Chan, A. (2020). “Chinese Head Tax in Canada.” Available at: <https://www.thecanadianencyclopedia.ca/en/article/chinese-head-tax-in-canada> (Accessed July 12, 2022).

## **Wong On Lee (Dan)**

Wong On Lee (Dan) was born on April 12, 1904. In 1922, he paid a five-hundred-dollar head tax and boarded the *Empress of Asia*, bound for Canada. He managed to enter Canada just before the Chinese Immigration Act (1923). Dan was eighteen years old, but for unknown reasons his documents indicated that he was fifteen. After arriving in Vancouver, British Columbia, on June 5, Dan joined an uncle in Brooks, Alberta, who was working in a CPR camp. Eventually, Dan went to work in restaurants in Tompkins, Saskatchewan, and The Pas, Manitoba, before settling in Queenstown, Alberta, in 1927, where he opened a cafe. He later turned his cafe into a general store – Dan Wong’s General Merchant.

In 1933, Dan returned to Hong Kong to marry Mah See. He was twenty-nine years old, and she was seventeen. Dan could not take Mah See to Canada because of the Chinese Immigration Act, so she remained with his family in China. The couple did not reunite until 1949, two years after the act was repealed. By then, their son, Gene, was fifteen years old. Together, the couple ran the store, which was also a home in which they raised five children.

According to Dan’s youngest son, Fred, it could not have been easy for Gene to have been uprooted as a teenager from his home in China and relocated in a country with an unfamiliar culture. New to the English language, Gene attended one-room schools and was assigned to classes where the students were younger than he was. Eventually, Gene adjusted to life in Alberta, grew up, and got married. But Gene’s relationship with his father remained distant. His experience as a young immigrant is something Gene has always been reluctant to share. One can only imagine the strain he must have endured.

Government legislations were often unpredictable and punitive to early Chinese migrants. As someone who knew that well, Dan would repeatedly warn his children to be careful, to avoid trouble, and to not draw attention. Having consistently heard that message, Fred feels he subconsciously adopted the same cautious tendency as he grew up. Dan came to Canada at a time when the government would enact anti-Asian laws in response to public outcries. It is no wonder that immigrants like Dan adopted such caution as a normal way of life.

Dan Wong's General Merchant was always well stocked, and no one in the family was exempt from chores. Except for Christmas Day and New Year's Day, the store was open from about 9:00 a.m. to 9:00 p.m. Dan became a well-respected member of his community. As was common practice among many Asian merchants, he often extended store credit to those in need. For over twenty years, Dan built a business alone in Canada with the foresight of providing for his family. After Mah See passed away in 1993, Dan continued running the store on his own. He did not stop working until 1997, when he suffered a stroke. Dan Wong passed away in 2000 at the age of ninety-six.



Raeann Kit-Yee Cheung  
*Dual Identity*, 2021  
 Inkjet on archival paper  
 Original archive photographer unknown  
 Archive image courtesy of Fred Wong



Raeann Kit-Yee Cheung  
*Embracing New Etiquette*, 2021  
 Inkjet on archival paper  
 Original archive photographer unknown  
 Archive image courtesy of Fred Wong

## Success Despite Exclusion

Regardless of the hardships, many Chinese immigrants left heartwarming legacies in their communities. Merchants such as Jim Wong and Dan Wong contributed to the economies that helped shape the towns in which they settled – to benefit not only themselves but also their fellow citizens. In a letter, James Marshall also talks about working with Jim Wong and other Chinese merchants of the time: “Almost all of the elderly Chinese we did business with in that era were ethical people, paid their bills on time, and we willingly accepted a single Anglo-Saxon name from them, as never that I can recall did we have to resort to legal action to collect an account.”<sup>24</sup> Instead of competing, the migrants knew that an economy could thrive only with collaboration. And collaborate they did.

The merchants’ unwavering partnerships with their communities also created lifelong friendships. Fred Wong explained that after his father moved his business to Calgary, he would retreat to his store on one of only two days when he would close for the year (Christmas and New Year’s Day) to telephone his friends in Queenstown and bid them Happy Holidays.

Enduring decades of loneliness, many Chinese migrants forged ahead, establishing businesses and homes with the vision of reuniting with their families. All the while they contributed to their communities and provided for loved ones overseas in ways that they could not have, had they not travelled such great distances and sacrificed so much.

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<sup>24</sup> Wong, C. (2021) “Dear Margaret.” Letter from James C. Marshall. Personal Communication. May 2, 1991.



Raeann Kit-Yee Cheung  
"人" [yen4] Person (2)  
Inkjet on archival paper  
Original archive photographer Sam Kee Company  
Archive image courtesy of City of Vancouver Archives



Raeann Kit-Yee Cheung  
*Holes*, 2021  
Inkjet on archival paper  
Original archive photographer Stanley Triggs  
Archive image courtesy of Vancouver Public Library



Raeann Kit-Yee Cheung  
*Rooted*, 2021  
Inkjet on archival paper  
Original archive photographer unknown  
Archive image courtesy of Vancouver Public Library

## Rooted in Canada

Canada is well known for its diversity. What is lesser known is the fact that Chinese immigrants were some of its earliest settlers, arriving in Canada as early as 1788. As with later economic migrants, the Chinese came to Canada with the intent to make a better living. Some came to make Canada their new home, ready to assimilate into the new culture; others came as sojourners, ready to work hard to support their families overseas. Sadly, many were unable to return home or be joined by family – not because they didn't work hard enough but because they were exploited and then discarded. One wonders if these immigrants could have ever imagined how their contributions would transform this country today.

From completing the most treacherous part of the railroad to influencing immigration policies toward equitability, helping fellow neighbours by extending store credit, and volunteering in the military, the ways in which early Chinese immigrants contributed to Canada were literally and metaphorically groundbreaking.<sup>25</sup>

Anti-Asian sentiment is but one form of discrimination inherent in every society. It is only through understanding Canada's past that one can truly appreciate its diversity. While racism remains pervasive in this country, it's encouraging to see that it is now considered inappropriate. The artworks and stories that have been included in the exhibition *WE ARE IMMIGRANTS – The Hidden Hardships & Legacy of Early Chinese Canadian Immigrants* are included to encourage a wider discourse centred around exploring and appreciating all cultures, and to keep this history alive for present and future generations.

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<sup>25</sup> Veterans Canada (2020) "Chinese Canadians: The story of Chinese Canadian military service is one of determination, courage and honour." Available at: <https://www.veterans.gc.ca/eng/remembrance/people-and-stories/chinese-canadians> (Accessed July 13, 2022).

# EDUCATION GUIDE

This education guide is comprised of activities to move the audience through the various themes presented in *WE ARE IMMIGRANTS – The Hidden Hardships & Legacy of Early Chinese Canadian Immigrants*. The content of the exhibition and the following lesson plans have been carefully developed and designed to enhance the curriculum set by Alberta Education. The guide includes questions for discussion, vocabulary, and activities designed for the level of ability, understanding, and complexity of the participants:

**Beginner** – participants who are just beginning their exploration of art.

**Intermediate** – participants who have some experience looking at and creating art.

**Advanced** – participants who have much experience looking at and creating art.

Throughout the Education Guide, you will find key concepts, words, and terms emphasized that can be found in the Vocabulary section.

*The artist also wishes to note that anyone who creates artwork in response to this exhibition and would like to be part of a community project can get in touch with her. She is asking that interested individuals email her a photo of their artwork and provide a name (first name only or full) or let her know that they wish to remain anonymous. Raeann Kit-Yee Cheung is collecting artwork from the community on an ongoing basis. It is possible that these works will be exhibited as a collection in the future. Credit will be given to the originator if a name is provided or to “Community Participant” if the participant prefers to remain anonymous.*

Email: [info@raeannkityee.ca](mailto:info@raeannkityee.ca)



# DISCUSSION QUESTIONS

Below are questions intended to prompt meaningful discussion about the content presented in *WE ARE IMMIGRANTS – The Hidden Hardships & Legacy of Early Chinese Canadian Immigrants*. The questions can be selected and the vocabulary altered to suit the appropriate age level.

- Review the terms *first-generation (immigrant)*, *second-generation (immigrant)*, and *third-generation or more (immigrant)* in the Vocabulary section. Find out from a relative or someone who knows your family history the generational category you belong in as an *immigrant*. Or perhaps your family lineage is Indigenous. Discuss ways that we can be respectful and good listeners in conversations about land, immigration, and sharing resources collectively as nations.
- Chinese immigrants supported Canadian war efforts in both World Wars. Indigenous populations also supported the war efforts. In both cases, these groups of people were overlooked for their contributions due to racial *discrimination*. This fact can prompt an important conversation about nationhood. What is a nation? How do groups of people become nations? In what kinds of scenarios can national pride be positive? In what kinds of scenarios can national pride be negative or even dangerous?
- Each of the artworks in this exhibition features different uses of *texture*, *opacity*, and *symbolism* alongside the deliberate use of the colour yellow to evoke *emotion*. Everyone perceives these characteristics within artworks differently, and different people may have varied emotional responses. Look closely at each of the artworks to see how they make you feel. Do some heighten or dampen your emotions?
- What specific colours and textures has the artist chosen to use in these artworks? Are the textures *vivid* or *opaque*? Why do you think the artist chose to use certain mark-making techniques to achieve the textures that you see?
- What visual techniques are repeated in many of the artworks? How do they help to tell a visual story?

- When you observe each *portrait* in this exhibition, what emotions do you notice on the faces of the individuals? What do these portraits convey about the people within them?
- Discuss present-day immigration happenings and how current immigrants from across the globe may have experiences that are similar to those of the early Chinese Canadian immigrants featured in this series. For example, the war in Ukraine has mobilized over a million refugees to neighbouring and overseas countries. Children who may have never spoken English before and who know nothing about North American cultures may soon become students at schools in our communities. They may become our neighbours. Considering the atrocities they have already endured and the challenges involved in relocating to a new environment, what could you do if given the opportunity to help them transition?
- Find out what sort of organizations in your community exist to preserve a particular *ethnicity* or *culture*. What is the mission or purpose of each of these organizations? How do they serve the people in your community?

# ENGAGEMENT ACTIVITIES

## Tracing Family Origins

Start with a discussion about family *ancestry*. Aside from the Indigenous populations, everyone who lives in Canada is an immigrant or has descended from immigrants. This makes Canada one of the most *diverse* countries in the world. Have younger participants consult with a parent, a relative, or other resources to determine when or if their *ancestors* immigrated. Ask participants: What was the social / political landscape of your family's home country if they decided to *emigrate* from somewhere else? What were the reasons that propelled relocation, if any? Do you know of an *heirloom* that may have been left behind, and what information this object might offer?

Activity: Using the information you collect about your ancestry, prepare and present a show-and-tell about one person or a group of people from your family.

## Video Viewing

Watch this video of town historian Todd McFarland, who shares his knowledge and oral histories on the unmarked graves of Carmangay, Alberta – oral histories that suggest the graves belong to a crew of Chinese railway workers.

<https://vimeo.com/546976714/c1f5c0628e>



## Immigrants in History Research Project

While racism continues to threaten the safety and quality of living of people who are part of a visible minority, there is hope that this tendency can be curbed by recognizing that individuals and groups from every race and ethnicity have the potential to do great things. All have something good to offer. Review the following examples.

- Donovan Bailey was born in Jamaica and emigrated to Canada when he was just thirteen years old, later becoming the world's fastest man in 1996. He was also the first Canadian to legally break the ten-second barrier in the 100-metre sprint. <sup>26</sup>
- Alexander Graham Bell was born in Edinburgh, United Kingdom, in 1847. He emigrated to Canada in 1870 and pursued many vocations including being, "a scientist, inventor, engineer, and innovator who is credited with patenting the first practical telephone." <sup>27</sup>
- Michaëlle Jean was born in Port-au-Prince, Haiti, and emigrated to Canada as a refugee in 1968 when she was only eleven years old. Prior to building her successful career as an award-winning journalist, she graduated with several degrees. She also served as the twenty-seventh Governor General of Canada, from 2005 to 2010. <sup>28</sup>

Activity: Do some research on the internet to discover the accomplishments of a few well-known immigrants who came from the same country as your ancestors.

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26 Braun, L. (2017) "9 Canadian immigrants who changed the face of our country." Available at: <https://dailyhive.com/vancouver/canadian-immigrants-who-changed-canada> (Accessed July 13, 2022).

27 Ibid.

28 Ibid.

# BEGINNER LESSON: OPEN-ENDED PORTRAITS

In this lesson, participants will create a portrait of someone they're interested in, real or fictional. This person can be a family member, a superhero/villain, or a historical or pop-culture figure. After choosing their subject, participants can have fun creating their portraits using any mediums or techniques they wish. The main goal of this activity is for participants to figure out what they want to convey about the person in the portrait. They may try to highlight the subject's personality or an attribute by using different colours, textures, or *collage* elements.

To introduce the activity, it could be helpful to look closely at artworks in the exhibition and find examples of how the artist has taken portraits and used various techniques to add texture or symbols to tell a visual story.

## Materials

Prepare a wide variety of materials for participants to choose from. Some good options include crayons, coloured pencils, markers, acrylic paint and paintbrushes, tissue paper or construction paper in a variety of colours, magazines, newspapers, glue sticks, craft glue, and rolls of masking tape and painter's tape. It would also be helpful to provide each participant with a cardboard mount to use as a background for their portrait. In the photographed example, we are using an 8.5" x 11" cardboard mount.

## Preparation

Set out all the materials on a large table (buffet style), so that participants can select what they want and take the items back to their individual workstations.



HERE'S WHAT POWER LOOKS LIKE! From the headlight clear to the flight-sweep rear window, this Chrysler New Yorker 4-Door Newport sets action. Here's a car that looks...and is...impressive to get going!



### THE FIVE ALL-NEW CARS WITH *THE FLIGHT-SWEEP*

One vivid stroke from headlight to upswept tail . . . . the freshest note in car design you'll see this year!

THE FLIGHT-SWEEP is the brand new 1956 dramatization of the long, low, forward-thrusting design concept of the **REAR-WASH LOOK**. With one bold front-to-back stroke, THE FLIGHT-SWEEP wraps up the whole idea of GO. It emphasizes in a new way the essential purpose of a car: forward motion. It is a new meaning of the low

body mass, with lightness and sleekness above. The almost wedge-shape silhouette—like that of a jet plane—conveys motion and power.

This is the direction in which car design of the future is sure to go . . . for it is in tune with tomorrow. This year you will see THE FLIGHT-SWEEP only in the five all-new cars of THE FORWARD LOOK.

Plymouth, Dodge, DeSoto, Chrysler and the exclusive Imperial.

THE FORWARD LOOK for 1956 holds its advantages over other cars—in safety, in beauty, in performance, in ride and in lasting value. It literally borrows from tomorrow to put you ahead today! See and drive these cars at your dealer's name.

### CHRYSLER CORPORATION THE FORWARD LOOK

PLYMOUTH • DODGE • DESOTO • CHRYSLER • IMPERIAL

Copyright 1955 by Chrysler Corporation. For Chrysler Corporation's Great TV Shows "Hour of Stars" and "Chrysler" Thursday nights, 8:15-9:15 P.M.



### — NOTHING BUT THE FUTURE

After you may expect to be singled out as you know pride's deepest thrill. And for yourself what it means to be richly styled, of quality and of quietness. If attended at the

power and response of 250 hp. Dodge most powerful.

THE FINEST CAR AMERICA HAS YET PRODUCED



## Instructions

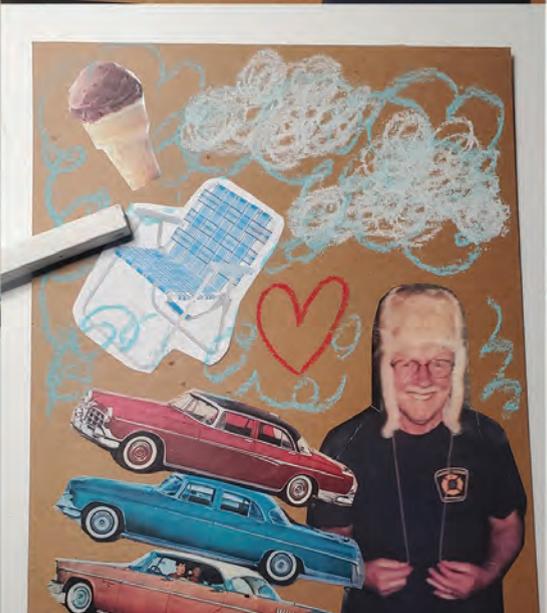
- Step 1 Select a subject to create a portrait of.
- Step 2 Think about what you want to convey about your subject. For example, if their personality is bright and bubbly, it might work well to use bright and vibrant colours, or round and bouncy shapes. If they really like cars, maybe some magazine cut-outs of cars can be collaged around a drawing or image of their face. These are just a few examples, but the possibilities are endless! Gather the materials and tools you'll need to convey your subject.
- Step 3 Draw, paint, or paste the visual components of the portrait *composition*. Be experimental!
- Step 4 When you're happy with the portrait and it feels complete to you, sign your name on the front or the back and then look at the portraits others in the group created.

## Discussion Questions

What did you want your portrait to say about the person or figure you depicted?

Look at the portraits your peers created. What do their portraits convey about their chosen subjects?

Why did you pick the person or figure you chose to make a portrait of? What about them interests you most?



# INTERMEDIATE LESSON: PHOTO ALTERATIONS

As part of her artistic practice, Raeann Kit-Yee Cheung alters photographs she finds in archives, and she selects each image based on the visual stories it tells about certain individuals or moments in time. When she makes choices about how to add to or visually alter these photographs, she's thinking about how to enhance or clarify a story through artistic means.

This lesson involves selecting a journalistic image from an *archive* or newspaper, rephotographing it, and altering it to create a new artwork that explores a topic or story of special interest to the participant. To relate back to the themes in the exhibition, participants should select an archive image that relates to their family's culture or heritage.

## Materials

An archival image or an old journalistic photograph from a news article,\* a digital camera (a phone camera will do) or a scanner, and a variety of tools and materials of the artist's choosing. Some good options include crayons, coloured pencils, markers, paint and paintbrushes, and a craft knife.

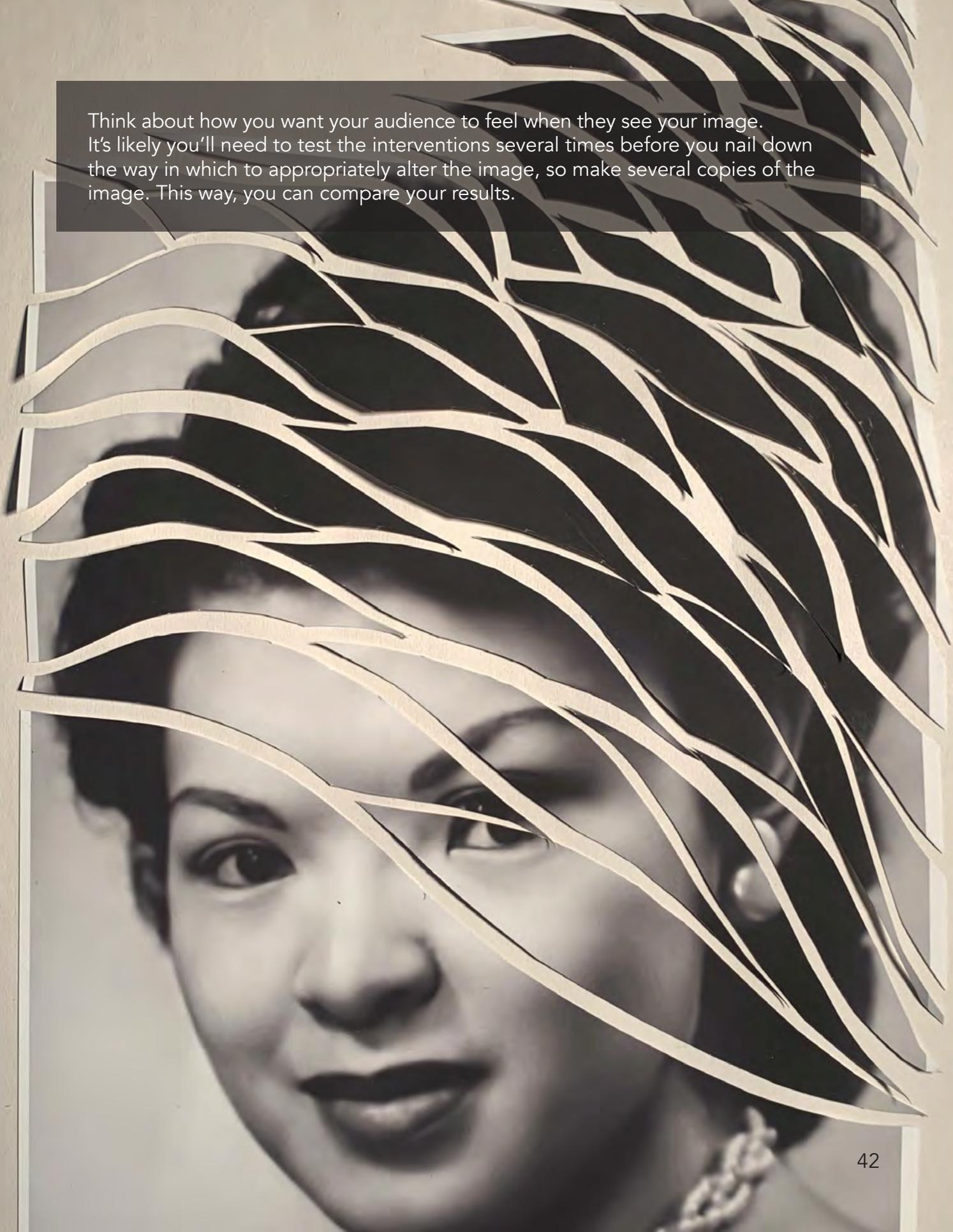
*\* Images must be considered public domain (i.e., images that anyone can legally use and alter).*

## Preparation

Complete the Tracing Family Origins activity on page 35. After discovering details about your ancestors and their journeys to Canada or their Indigenous roots, think of ways to combine colours and textures that represent your feelings about your ancestors and heritage. Will the textures be vivid or opaque? Are there symbols that can help tell your story? Think about how visual techniques could be applied to enhance the story of the archival image you've chosen to alter.

Reflect on the tools used in intervening in an image, as they can add further meaning to your work. For example, the tools you choose may have symbolic meanings, or they may be culturally relevant to the image you're altering. Perhaps a specific kind of tool carries significance in your visual message.

Think about how you want your audience to feel when they see your image. It's likely you'll need to test the interventions several times before you nail down the way in which to appropriately alter the image, so make several copies of the image. This way, you can compare your results.



## **Instructions**

- Step 1 Digitally photograph or scan your chosen image and print multiple copies of it.
- Step 2 Decide what you want to convey through visual alterations to the image and begin experimenting using a variety of materials and techniques. Review the Preparation portion of this lesson for suggestions on what to think about when planning your alterations.
- Step 3 Experiment! Once you come across a visual tool or type of alteration that you feel conveys the right emotion or story to pair with your image, you can plan out a final composition.
- Step 4 Develop a final composition by printing out a copy of your image in the size you would like your final art piece to be and apply the visual alterations to it that you experimented with in Steps Two and Three.
- Step 5 When you're happy with the results of your visual alterations to the original image and feel confident that the composition as a whole depicts the story you wanted to convey, sign your artwork on the front or the back and give it a title.

## **Discussion Questions**

Why did you select the image you used in your photo alteration? What was important about the image or the story it held for you?

How did the story of the image change once you altered it?

How can archival photographs help us to understand more about history? What things might be missing from historical photos that are important for future generations to investigate further to gain a more complete picture?

## **Variation**

Instead of using archival photos that involve the theme of ancestry or heritage, this activity can be completed with a focus on sociopolitical activism or journalistic images of pivotal sociopolitical events (often depicted through a one-sided lens). Have participants research a chosen event and ask that they visually add to the story any important pieces they find are missing from the journalistic perspective.



# ADVANCED LESSON: PORTRAIT PANELS

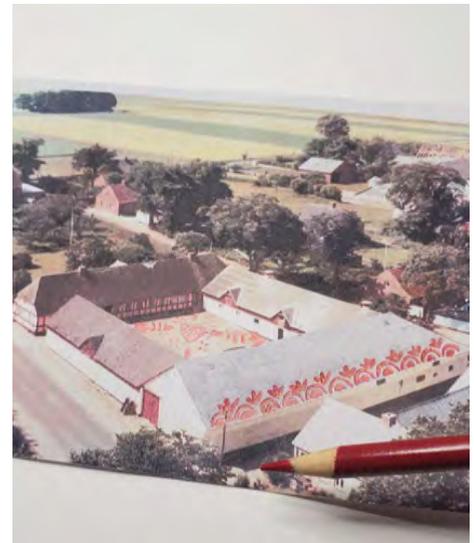
Before beginning this activity, participants should complete the Tracing Family Origins activity outlined on page 35. After they've done some research on their family's history, and their family's journey to Canada if they have immigrant lineage, they can start creating a family portrait *art series* using an old family photo as a reference. This activity will ask participants to capture the personality, emotion, or story of a person or people they'd like to feature. Participants should use the information they learned while investigating their family's roots to develop the artworks in this activity.

In the exhibition *WE ARE IMMIGRANTS – The Hidden Hardships & Legacy of Early Chinese Canadian Immigrants*, artist Raeann Kit-Yee Cheung alters archival images to highlight important stories that may not be fully understood without visual additions. Using photographs, repeated additive visual techniques, and a specific colour palette, she has created a unified, cohesive body of work. In this activity, the goal is for participants to create a much smaller art series by featuring a family portrait alongside one or two compositions they create to complement the family photo as a *diptych* or *triptych*.

## Materials

An old family photo or a portrait photograph from a public archive, a sketchbook, two or three cardboard backings of the same size, and various other materials of the artist's choosing.





## Instructions

- Step 1 Select a portrait of a family member or group of family members from an old photo album that you want to tell a story about. Ask yourself, "What is the story I want to tell and how can I do that visually?"
- Step 2 Decide if you want to complement your chosen family photo with one additional art composition (creating a diptych) or with two additional art compositions (creating a triptych). Regardless, you will need to sketch ideas in a sketchbook first, to figure out how the art pieces and the family photograph will work together to tell the story you wish to tell.
- Step 3 Prepare either two or three cardboard backings of the same size (in our visual example, we've used 8.5" x 11" panels).
- Step 4 Take a digital photo of the family portrait you selected and resize it to fit an 8.5" x 11" sheet of paper. Print it out and adhere it to one of your cardboard panels. The photo can be printed in colour or black-and-white, depending on how you want to tell the story of the photo.
- Step 5 On the remaining panel (for a diptych) or panels (for a triptych), use any art materials and visual techniques of your choosing to continue the story of the photograph. The additional panel or panels can be *abstract* and metaphorically represent additional elements of the story, or they can be created in a style of *realism* and clearly depict story details.
- Step 6 Alter the panel with the family photograph adhered to it. Add visual elements that help to tie the panels together into a cohesive series.
- Step 7 Group the works together, side by side, and share the story behind your art series with your peers.

## Discussion Questions

What techniques did you use to create unity and cohesion within your art series?

Look at the diptychs or triptychs that your peers created – which ones are you most drawn to and why?

Which ones convey strong emotions and which ones tell a clear story?



Our example diptych features a picture that an art educator found of their grandfather with his sister and her husband, as well as a photo of the house he grew up in. The pictures were taken during the grandfather's visit to Denmark, where he had emigrated from in his early adult life.

# VOCABULARY

Some definitions have been simplified, paraphrased, and/or slightly modified for clarity (spelling Canadianized for print purposes).

**Abstract** - Relating to or denoting art that does not attempt to represent external reality, but rather seeks to achieve its effect using shapes, colours, and textures.

**Ancestor** - A person, typically one step removed from a grandparent, from whom one is descended.

**Ancestry** - One's family or ethnic descent.

**Archive** - A collection of historical documents or records providing information about a place, institution, or group of people.

**Art series** - A unified, cohesive body of work that employs the same technique, subject, or palette throughout multiple works.

**Collage** - A piece of art made by sticking various materials, such as photographs and pieces of paper or fabric, on to a backing.

**Composition** - The arrangement or placement of visual elements in a piece of artwork.

**Culture** - The customary beliefs, social forms, and material traits of a racial, religious, or social group. Also: the characteristic features of everyday existence (such as diversions or a way of life) shared by people in a place or time.

**Diptych** - A work made up of two matching parts.

**Discrimination** - The unjust or prejudicial treatment of different categories of people, especially on the grounds of ethnicity, age, sex, or disability.

**Diverse** - Including or involving people from a range of different social and ethnic backgrounds and of different genders, sexual orientations, etc.

**Emigrate** - To leave one's own country in order to settle permanently in another.\*

**Emotion** - A conscious mental reaction (such as anger or fear) subjectively experienced as a strong feeling usually directed toward a specific object and typically accompanied by physiological and behavioural changes in the body.

**Ethnicity** – The quality or fact of belonging to a population group or subgroup made up of people who share a common cultural background or descent.

**First-generation (immigrant)** – People who were born outside Canada. For the most part, these are people who are now, or once were, immigrants to Canada.

**Heirloom** – A valuable object that has belonged to a family for several generations.

**Immigrant** – A person who comes to live permanently in a foreign country. \*

**Nation** – A large body of people united by common descent, history, culture, or language inhabiting a particular country or territory.

**Opacity** – The quality of lacking transparency or translucence.

**Opaque** – Not able to be seen through; not transparent.

**Portrait** – A painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.

**Realism** – The quality or fact of representing a person or thing in a way that is accurate and true to life.

**Second-generation (immigrant)** – People who were born in Canada and have at least one parent who was born outside Canada. For the most part, these are the children of immigrants.

**Symbolism** – The use of symbols to represent ideas or qualities.

**Texture** – The visual or tactile surface characteristics and appearance of something.

**Third-generation or more (immigrant)** – People who were born in Canada and whose parents were both born in Canada.

**Triptych** – Something composed or presented in three parts or sections.

**Vivid (of a colour)** – Intensely deep or bright.

\*According to *Merriam-Webster* online dictionary, "the verbs *immigrate* and *emigrate* are similarly related in meaning. While the words have been used interchangeably by some writers over the years, *immigrate* stresses entering a country, and *emigrate* stresses leaving. You are more likely to encounter *emigrate* used with the preposition *from*, and *immigrate* used with *to* or *into*. It should be noted, however, that we have significant evidence of each of these words being used with a variety of overlapping prepositions; the borders between these words are somewhat porous."

# VOCABULARY SOURCES

Gavan, S. (2021) "The dos and don'ts of working on an art series." Available at: <https://blog.artweb.com/how-to/art-series/#:~:text=An%20art%20series%20is%20a,or%20palette%20throughout%20multiple%20works> (Accessed July 18, 2022).

Lexico.com (n.d.), s.vv. "abstract," "ancestor," "ancestry," "archive," "collage," "discrimination," "diverse," "emigrate," "ethnicity," "heirloom," "immigrant," "nation," "opacity," "opaque," "portrait," "realism," "symbolism," "vivid." Available at: <https://www.lexico.com> (Accessed July 18, 2022).

Merriam-Webster (n.d.), s.vv. "culture," "diptych," "emotion," "texture," "triptych." Available at: <https://www.merriam-webster.com> (Accessed July 18, 2022).

Sawyer, M. (n.d.) "What is Composition in Art?" Available at: <https://conceptartempire.com/what-is-composition> (Accessed July 18, 2022).

Statistics Canada (2021) "Classification of Generation Status." Available at: <https://www23.statcan.gc.ca/imdb/p3VD.pl?Function=getVD&TVD=117200&CVD=117200&CLV=0&MLV=1&D=1> (Accessed July 18, 2022).

# RESOURCES

Below is a list of resources, some of which were referenced within this exhibition catalogue. Others, not explicitly referenced in this catalogue, may be useful for venue facilitators to share with their audiences in order to help educate or to develop dialogue about the exhibition's themes.

Berton, P. (1974) *The National Dream: The Last Spike*. Toronto. McClelland and Stewart Limited.

*The Bowness Beacon* (Bowness Historical Society newsletter), vol. 1, no. 2, Second Quarter 2018, Spring Edition.

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